



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

been making by the publication of Oratorios and Church Music at prices which could only repay the first outlay by the sale of numerous copies."

The success of these experiments has led to Mr. Novello's spirited determination,—to the result of which we wish all possible good fortune. Some such step we have long foreseen must be taken. But so emphatic a warrant for it as the above *prospectus* registers ought not to be lost upon managers, concert-givers, composers, or executant artists. [*Athenæum*.]

### Correspondence.

*To the Editor of the "Musical Times."*

SIR,—As the subject of "Musical Degrees" has lately created some attention, I think it worth while to make a few remarks on a letter signed "An English Musician," which appeared in the last part of your periodical.

In this letter it is stated that the principal conditions for obtaining the degree of Mus. Bac., is "the composition of a piece of music for voices, in five parts, with an accompaniment for the organ." I know nothing of the practice in these matters at Camoridge, but the latter part of this sentence is incorrect, so far as it concerns Oxford, for there the exercise for a Bachelor's degree is required to be "for voices, in five real parts, with *instrumental accompaniment for a small full band*."

I am aware that a few exercises for this degree were allowed to be performed without orchestral accompaniments during the latter years of the life of the late Professor (Dr. Crotch); but I have authority for stating, that such a dispensing power will not be exercised in future.

The Professor's fee at Oxford for examining the composition of a candidate, is *one guinea*—not three guineas, as stated in your correspondent's letter. It would seem, also, that some misconception prevails as to the items of a candidate's expenditure; since it is by no means so "objectionably appropriated" as "An English Musician" supposes—but, on the contrary, the bulk goes into the hands of the resident musicians of Oxford, and it is to be hoped, does in this way directly "forward the interests of the musical art."

Be it remembered, that the University statutes require the public performance of the exercise; and thus furnish the powerful check of public opinion, in addition to the ordeal of the Professor: and it is plainly right, that the University which confers the distinction should have the opportunity of *hearing* the composition which is to obtain it; more especially, since every Member of Convocation possesses the right to interpose his *non placet* between the candidate and the degree.

As to "proof that the composition is really the production of the candidate for honours," there is only one law at Oxford, so far as I know, which tends towards securing it—that which requires a certificate that the candidate has studied both the theory and practice of music for a period of at least seven years, signed by three or more persons of repute.

I heartily approve of your correspondent's suggestion, that an examination upon paper would be a most desirable mode of testing the musical scholarship of candidates; but it must be in *addition*, of course, to the requirements already demanded by statute and custom. How far such a practice might be introduced by the Professor of Music at his own discretion, I am unable to say.

I am, Sir, your faithful servant,

MUS. BAC., OXON.

*To the Editor of the "Musical Times."*

SIR,—It was with great pleasure that I perused the letter on "Musical Degrees" in your last number, and I think the subject worthy of the serious consideration of all "English Musicians." I quite agree with your correspondent, that, were the cost of a degree brought down to a reasonable sum, there would be few young professors who would not strive to obtain that which would be a guarantee for their having a certain degree of skill in composition.

The provinces are now inundated with persons styling themselves "Professors of Music," who have never received a Musician's education, but who, by means of undercharging, &c., contrive to reap a decent harvest; whilst for him who has studied hard at his profession from childhood, is left a miserable pittance. And this must be the case, as long as there are no means by which the public can readily detect the shallow pretender.

In this very town, I can, at the present moment, count seven persons calling themselves "Professors," who could not correct the simplest exercise in thorough bass.

Why should not English Musicians join in petitioning for an alteration in the laws for obtaining musical degrees, by means of which, the young aspirant, after having proved himself worthy the distinction, may add Mus. Bac. to his name, upon payment of a reasonable sum? And if the plan for the foundation of Musical Scholarships, as suggested by your talented correspondent, could not be managed at first, there might be some means discovered of rewarding those who obtained their degree with more than usual credit to themselves. Such a chance of distinction would be the means of inciting young musicians to greater zeal, and would, unquestionably, raise the art in the estimation of the public, and place it in the same rank as the other learned professions.

I shall be glad to see the further communication on the subject promised by "An English Musician," and shall rejoice if our brother Professors unite in petitioning for the alteration proposed.

I am, Sir, very truly yours,

ONE OF THE PROFESSION.

A GENERAL MEETING OF THE SACRED HARMONIC SOCIETY took place on the 23rd instant, at Exeter Hall, and was fully attended by the members, there being about 150 present. The *Musical World* of Jan. 27th, has a long report of this meeting, occupying nearly four of their large pages, and to that paper we would refer those who are interested in the matter, and must content ourselves with a mere outline of the proceedings. The report alluded to the difficulties with which the Society has had to contend in the earlier part of the year, but that, notwithstanding, it had greatly increased both in stability and efficiency; and in the necessary changes which had taken place, it had retained its distinctive character, as essentially an amateur body. The number of subscribers had increased, and the necessary though strict regulations of the committee for more efficient rehearsals had been readily complied with by the members. The Society had publicly performed during the year 1848, the following Works:—Haydn's *Creation*, Mendelssohn's *St. Paul*, *Elijah*, and *The Hymn of Praise*, (*Lobgesang*), Handel's *Messiah*, *Israel in Egypt*, and *Dettingen Te Deum*; and there have been rehearsed in addition to these, Handel's *Judas Maccabæus*, *Saul*, and *Solomon*, *Beethoven's Mass in C*, and *Haydn's 3rd Mass*.

The Society after a lapse of six years, has now

determined to admit additional members, and has selected from the candidates 74 gentlemen.

The report enters largely into the late resolve of the Society, to *purchase* their music, instead of having it as formerly.

"In the early part of the past year, the committee caused inquiries to be made of various music publishers as to the terms on which they would supply their several publications. Before concluding any negotiations, they made a similar inquiry of Mr. Surman (who had been accustomed to supply the society with music on hire), as respected the works published by him, which were chiefly those the society was in the habit of performing. He, however, in the first instance, refused to sell the society any of his publications; and subsequently required such terms, and sought to impose such conditions, as the committee would not be justified in acceding to; and they were therefore compelled to seek the necessary supply from others. Mr. J. A. Novello, with that readiness to serve the society which he has always manifested, at once agreed, not only to supply the society with his own publications on very advantageous terms, but to engrave and supply, on terms equally liberal, any works they might require to perform. Four of Handel's oratorios have accordingly been engraved, and supplied to the society by Mr. Novello at a price greatly below that required by Mr. Surman for works already engraved and published."

The Accounts shew receipts to the amount of £444. 1s., and the Society has realized in its finances a profit of about £250. It was resolved that the report and accounts should be printed.

A question of account between the society and their late conductor, next occupied the attention of the meeting; and the secretary read a voluminous mass of correspondence on the subject, extending over a period of ten months, which briefly resulted in this: that Mr. Brewer continually demanded Mr. Surman's account; and Mr. Surman, in reply, expressed his willingness to pay over the sums he had received, but confessing his inability to supply his account against the society, for several reasons; but Mr. Brewer declined to receive any money, unless a complete settlement was made at the same time; as the committee did not choose that Mr. Surman should have it in his power to say that the Society had dismissed him, at the same time being in his debt.

After this matter had undergone a long and exciting discussion,

The Rev. J. E. Cox rose, and said—Mr. Chairman, I came to this meeting this evening as a young member of the society; and, being the first meeting which I have attended, determined to judge impartially of the proceedings. I will candidly confess that I had a leaning towards Mr. Surman. I thought he had been, perhaps, rather harshly treated; but I am grieved to say I have witnessed with pain and indignation the exposure that he has made of himself this night. I do not consider or think that he has offered any satisfactory explanation to this meeting; and after what has now passed, I do not see how Mr. Surman can be retained as a member of the Sacred Harmonic Society. (Loud cheers.) I came here to endeavour to act as a mediator between Mr. Surman and the society; and, as you must suppose, as a member of my profession, my duty would be

"To throw oil upon the troubled waters;"

but I must return to my home satisfied that the society have been perfectly justified in the proceedings they have felt it necessary to take against Mr. Surman;

and feeling that his conduct on this occasion deserves to be severely reprobated, I beg to move the following resolution:—

"Resolved,—That after the explanation given by the secretary, of the correspondence which has passed between Mr. Surman and himself, that Mr. Surman be no longer considered a member of the society; and that the members of this meeting express their strongest disapprobation of the conduct pursued by Mr. Surman in that correspondence with the secretary, and also at this meeting."

Which resolution was carried, with only eight dissentients.

It was then proposed and carried, with only one dissentient, beside Mr. Surman himself, "That Mr. Surman be required *now* to produce his accounts." Mr. Surman refusing, the matter was referred to the committee, to deal with it as they may be advised. It was then proposed and carried unanimously, that Mr. Surman being no longer a member of the society, he be requested to withdraw.

After this unpleasant business, the meeting proceeded to the re-election of officers, and votes of thanks to those who had served them faithfully. Mr. Winsor took the opportunity of informing the members that Mr. Perry, their late leader, had requested him to thank them for the very flattering testimonial which he, Mr. Winsor, had presented to Mr. Perry last night, in the names of two hundred gentlemen connected with the society—a testimonial of their esteem and respect—sentiments engendered towards him during the sixteen years he had occupied the gratuitous post of leader. [*Abridged from the Musical World.*]

### Brief Chronicle of the last Month.

ROYAL SOCIETY OF MUSICIANS.—At the general meeting of this society after the re-election of the officers, the sum of £50 was voted, to be distributed amongst distressed persons connected with the musical profession, having no claim on the funds of the society. The sum of £2454 was appropriated during the last year to the laudable purposes for which the institution was established in 1738.

THE CHORAL FUND.—It is with regret that we hear that the income of this charity has much fallen off of late years, which is the more to be lamented from the circumstances of those whose necessities are relieved by it. The choral body have made most noble efforts by individual contributions and services, to maintain this institution; but they come seldom in contact with wealthy supporters; and we should be highly gratified if the attention of any who could afford a donation should be drawn to the claims of this excellent charity. The members get up a grand concert every year, for the benefit of the funds, to which all donors and subscribers have admission.

SACRED HARMONIC SOCIETY, EXETER HALL.—This society has given Handel's *Judas Maccabæus* twice during the last month, with better effect than perhaps has ever been previously produced by this great work. The original full score, as Handel left it, is for a small orchestra, with figures for the thorough-bass, which Handel used himself to fill up at the harpsichord. Additional wind and viola parts were added for the society's late performances, by Mr. Vincent Novello, who brought his long experience of the oratorio school to aid him in making these additions as nearly as pos-

(Continued on page 117.)